

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 49—No. 43.

SATURDAY, OCTOBER 28, 1871.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

MR. MAPLESON begs respectfully to announce that he has taken the ROYAL ITALIAN OPERA, COVENT GARDEN, for the purpose of giving
A SHORT SERIES OF OPERATIC PERFORMANCES,
COMMENCING MONDAY NEXT, OCTOBER 30th, 1871.

PROSPECTIVE ARRANGEMENTS.

TIETJENS, TREBELL-BETTINI.

MONDAY NEXT, OCTOBER 30th,

Rossini's Opera,

SEMIRAMIDE.

Assur, ..	..	Signor AGNESI	L'Ombra di Nino ..	Signor CASARONI
Oro, ..	..	Signor FOLI	Arsace ..	Madame TREBELL-BETTINI
Idreno ..	..	Signor RINALDINI	Semiramide ..	Mdlle. TIETJENS
Director of the Music and Conductor ..			..	Signor LI CALSI.

Mademoiselle MARIE MARIMON.

TUESDAY NEXT, OCTOBER 31st,

LA SONNAMBULA.

Elvino ..	..	..	Signor FANELLI	Lisa ..	..	Mdlle. BAUMMEISTER
Il Conte Rodolfo ..	..	..	Signor FOLI	Amina ..	..	Mdlle. MARIE MARIMON

TIETJENS, TREBELL-BETTINI.

THURSDAY NEXT, NOVEMBER 2ND,

Donizetti's Opera,

LUCREZIA BORGIA.

Gennaro, ..	..	Signor PRUDENZA	Gubetta, ..	Signor CARAVOGGIA
Il Duca, ..	..	Signor AGNESI	Maffio Orsini, Madame TREBELL-BETTINI	
Lucrezia Borgia, ..			..	Mdlle. TIETJENS.

After which, the RESUSCITATION SCENE, from

ROBERT LE DIABLE.

Roberto, ..	..	Signor VIZZANI	Bertramo, ..	Signor ANTONUCCI
Elena, ..	..	..	Mdlle. BLANCHE RICOIS.	

EXTRA NIGHT.

Mademoiselle MARIE MARIMON.

FRIDAY NEXT, NOVEMBER 3rd.

LA FIGLIA DEL REGGIMENTO.

Tonio ..	..	Signor FANELLI	La Marchesa, ..	Mdlle. BAUMMEISTER
Sergente Sulpizio, ..	..	Signor AGNESI	Maria, ..	Mdlle. MARIE MARIMON

After which, a BALLET DIVERTISEMENT. Principal Danseuse, Mdlle. BLANCHE RICOIS supported by M. DESPLACES and the Corps de Ballet.

Début of Mademoiselle JEANNE DEVRIES.

SATURDAY, NOVEMBER 4th,

LA TRAVIATA.

Alfredo, ..	..	Signor VIZZANI	Germont Giorgio ..	Signor MEDIOREZ
Violetta Valery, Mdlle. JEANNE DEVRIES. (Her First Appearance in this Country.)				

Doors open at HALF-PAST-SEVEN; the Opera commences at EIGHT o'clock.
Prices of Admission:—Stalls, 12s. 6d.; Grand Tier Circle Seats, 10s. 6d.; Reserved Box Seats, 7s.; Amphitheatre Stalls (Reserved), 5s.; Amphitheatre Stalls (Unreserved), 4s.; Pit, 5s.; Amphitheatre, 2s.; Private Boxes, from 24 4s., to 21 1s.
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ROYAL ALBERT HALL.

GRAND MORNING CONCERT,

WEDNESDAY, NOVEMBER 8th; to Commence at HALF-PAST TWO o'clock.

CRYSTAL PALACE.—THE FIFTH SATURDAY CONCERT.—THIS DAY.—Madame Conneau and Signor Danieli. Conductor, Mr. MANN. Schumann's Overture, Scherzo, and Finale. Incidental music to the Masque in "THE MERCHANT OF VENICE" (Sullivan). Overture, "LEONORA," No. 2 (Beethoven).

Admission—Half-a-crown, or by Guinea Season Ticket. Transferable stalls for the remaining twenty-two concerts, Two Guineas. Stalls for this concert, Half-a-crown.

THE ORATORIO CONCERTS, EXETER HALL.—Conductor, Mr. BARNBY.—Fourth Season, 1871-2.—The Directors of the Oratorio Concerts beg to announce a SERIES of TEN SUBSCRIPTION CONCERTS on the following dates:—Wednesdays, November 15, December 6, December 20, 1871; Tuesdays, January 23, February 6, February 20, March 5, March 19; Wednesdays, April 10, April 24, 1872, when the following works will be performed:—Bach's "PASSION," Handel's "MESSIAH," "ISRAEL IN EGYPT," "JEPHTHA," Haydn's "CREATION," and Rossini's "STABAT MATER," Mendelssohn's "St. PAUL," "HYMN OF PRAISE," and "ELIJAH." The directors have much pleasure in stating that Mr. Sims Reeves has accepted engagements for the whole of the performances, and the services of many other eminent vocalists have been secured. The members of the orchestra will be selected from the best instrumentalists in London, and the chorus, which will be considerably augmented, will consist of Mr. Barnby's choir, numbering altogether about 500 performers. In order to insure the comfort of the audience, the whole of the seats have been, at a considerable cost, reupholstered. Subscriptions to the 10 concerts, stalls (reserved and numbered), £3 3s.; area and west gallery (reserved and numbered), £2 2s. Subscribers' names received by Novello, Ewer, & Co.; at the principal music-sellers'; and at St. James's Hall, by Mr. Austin.

MR. SIMS REEVES will sing at Reading, on Monday Next, TENNYSON'S "CLARIBEL," music by LAMBETH, and "MY QUEEN," BLUMENTHAL. Published by LAMBORN COCK & Co., 63, New Bond Street; and CRAMER, WOOD, & Co.

MISS REBECCA JEWELL will sing at Reading, on Monday Next, "LA DEA DEL LAGO," DONIZETTI; and "THAT DEAR SONG I LOVE THE BEST," by ALLAN HYDE. Published by LAMBORN COCK & Co., 63, New Bond Street; and CRAMER, WOOD, & Co.

MISS MARIAN ROCK will play E. SAUERBREY'S Transcription of "LORELEY," at Croydon, on Monday, Oct. 30th.

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MR. VERNON RIGBY will sing BLUMENTHAL'S "MESSAGE," This Day at Manchester, and Next Week, at Newcastle-on-Tyne.

MR. ARTHUR THOMAS will sing "MY SWEET-HEART WHEN A BOY," by W. MORGAN, at Bow, November 1st; Woolwich, November 13th; Greenwich, November 27th.

MADAME LAURA BAXTER begs to request that all communications respecting concerts, &c., may be addressed to her, at her residence, 19, Fulham Place, Maida Hill West, W.

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THE MUSIC BY

MR. FREDERIC CLAY.

(First Time in Public.)

PART II.

Cantata.

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THE MUSIC BY

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(First Time in Public.)

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AND

Mr. LEWIS THOMAS.

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Second Violins.—Messrs. Betjemann, G. H. (Principal), Bort, S., Carrodus, F. A., Diehl, L., Earnshaw, J., Frewin, E., Newsham, J., Payton, E., Roberts, E., Simmons, A., Streater, A., Tours, B.
Tenors.—Messrs. Schreurs, J. (Principal), Baird, G., Broadlet, J., Hann, W. H., Mapleson, A., Reynolds, T., Stehling, A., Waud, W. W., Webb, S., Zerbini, J.
Violoncello.—Messrs. Howell, E. (Principal), Boatwright, J., Daubert, H., Guest, A., Kleine, H., Lutgen, H., Ould, C., Reed, W. F., Trust, H. J.
Double Basses.—Messrs. Howell, J. (Principal), Jakeway, S., Frogatsky, H., Reynolds, J., Waud, J. P., White, A. C., Winterbottom, A.

Harp.—Messrs. Lockwood, E. A., Compton, G. A.

Flutes.—Messrs. Svendsen, O., Jensen, A.

Oboes.—Messrs. Barret, A. M. B., Horton, G.

Clarinets.—Messrs. Lazarus, H., Tyler, G.

Bassoons.—Messrs. Hutchings, J. F., Anderson, T.

Horns.—Messrs. Harper, C., Mann, T. E., Standen, J. W., Stock, A.

Trumpets.—Messrs. Harper, T., Neuzerling, W.

Trombones.—Messrs. Webster, W., Endsor, H., Coram, T.

Drums.—Mr. Pheasant, H.

Bass Drums.—Mr. Seymour, R. W.

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AND

ORGAN, Mr. ARTHUR SULLIVAN.

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AND

MR. FREDERIC CLAY.

ACTING MANAGER - - - Mr. W. B. HEALEY.

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By BERNARD FAREBROTHER.

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WITH VARIATIONS FOR THE PIANOFORTE.

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A COMMUNICATION TO HIS FRIENDS.

BY RICHARD WAGNER.

(Continued from page 671.)

Henceforward, in all my dramatic labours, I was first a poet; it was not till I proceeded to carry out the poem in detail, that I again became a musician. But I was a poet conscious beforehand of possessing the power of musical expression necessary for the realisation of my poem; I had practised it to such an extent as to be perfectly aware of my capability of employing it for the realisation of a poetic intention, and I could not only rely securely on this capability in grasping poetic notions, but, knowing thus much, could fashion the notions themselves more *freely* to suit the poetic necessity, than I could have done had I fashioned them with especial reference to the music. I had previously had to gain the capability of musical expression, in the same way that we learn a language. Until we are completely masters of a foreign and unusual idiom, we must, in all we say, take into consideration its peculiar character; in order to be intelligible, we must continually pay attention to the expression itself, and weigh *what* we wish to say with express reference thereto. Thus, in every one of our utterances we are hampered by having to observe the formal rules of the language; we cannot tell unreservedly from our involuntary sentiments the state of our heart, *what* we feel, and what we perceive; on the contrary, we must, for their manifestation, absolutely mould our views and sensations on the expression, of which we are not such masters as of our mother tongue, wherein, completely careless about the matter, we find the right expression as a matter of course without even willing it. I had now, however, thoroughly acquired the language of music; I possessed it as though it was really my mother-tongue, and, when I desired to communicate anything, had no longer to trouble myself about the formal part of the expression; the expression was always ready whenever I required it to communicate, according to my inward impulse, a definite view or sensation. But we do not speak without exertion an unusual language quite correctly, till we have imbibed its spirit, till we feel and think in it, and thus desire to express in it exactly what, according to its spirit, can be expressed in it alone. It is not till we speak completely in the spirit of a language, till, quite involuntarily, we feel and think in it, that we gain the facility of extending the spirit itself, of enriching and expanding at one and the same time what is to be expressed at the same time as the expression. That which has to be expressed in musical language are, exclusively, *feelings and sensations*; musical language expresses with copious completeness the purport of the feelings expressed in purely human language, but a purport freed from our verbal language which has become simply an organ of the understanding. What, therefore, is incapable of expression in absolute musical language, as such, is the precise determination of the object of the feeling and of the sensation, by which object the feeling and the sensation are first determined with certainty. The necessary extension and expansion of the musical linguistic-expression consist, therefore, in the acquisition of the power of portraying, with recognisable sharpness, even the Individual and Special, and this power musical language can acquire only by a union with verbal language. But this union cannot prove successful save when musical language, first of all, attaches itself to what is similar and allied to it in verbal language; the connection must take place exactly where in verbal language itself, there is manifested an irresistible yearning for a real, sensual expression of feeling. This, however, is determined exclusively by the *purport* of what has to be expressed, according as that purport becomes a purport of feeling from having previously been a purport of understanding. A purport to be grasped solely by the understanding is communicable solely in verbal language; the more, however, it expands into a case of feeling, the more decidedly does it require an expression which the language of tone only can supply with suitable copiousness. This determines completely, as a matter of course, the purport of what the word tone-poet has to utter; it is, the *Purely Human freed from all Conventionality*.

Having gained the faculty of speaking freely and involuntarily in the language of tone, I could naturally have to convey my

thoughts only in the spirit of this language, and when, as an artistic being, I felt most markedly the impulse for thus conveying them, the purport of my communication was determined according to the spirit of the power of expression, which was the most precious thing I possessed. The poetic subjects which impelled me to artistic configuration could be only of such a nature as, above all, to enlist my feelings and not my understanding; the *Purely Human* freed from everything historically formal, alone could, when presented to me in its actual and natural shape, non-observed from without, excite my sympathy, and impel me to communicate my views. What I perceived, I now beheld only out of the spirit of music; not of that kind of music, however, whose formal exigences would have hampered me in the expression, but that music of which I was perfectly master, and in which I expressed myself as in my mother-tongue. With this power, I could now direct all my attention, freely and without impediment, solely to *what had to be expressed*; only the *object* of the expression was now what required consideration for my configuration. It was from the very fact of my having acquired the faculty of musical expression that I became a poet, because it was no longer by the expression itself, but by its object that, as a plastic artist, I had to regulate myself. Without starting with a view to the enrichment of the power of musical expression, I necessarily extended it, as a matter of course, by the subjects which it was my aim to express. It was a necessary condition in the nature of my progress out of the system of musical sensation to the fashioning of poetic subjects that I should condense their vague and general purport of feeling into a definiteness, growing gradually clearer and more plain, and thus at last necessarily reach the point where the poet, regulating himself immediately by life, securely and firmly portrays and determines out of himself what has to be communicated through the instrumentality of musical expression. Anyone, therefore, who considers attentively the formation of the three poems here* submitted to him will find that, in *Der fliegende Holländer*, I sketched in the vaguest and broadest outlines what in *Tannhäuser*, and, afterwards in *Lohengrin*, I ended by fashioning with certainty, and with a definiteness ever growing clearer and clearer. While, when pursuing this course, I was enabled to refer more and more to actual life, at a certain time, and under certain circumstances, I necessarily at last got so far that a poetic subject, such as that of Frederick Redbeard already mentioned, suggested itself, though to fashion it I must simply have renounced musical expression. But it was precisely here that my previously unconscious course of action could not fail in its artistic necessity to attain consciousness. By this subject, which would have caused me entirely to forget music, I became aware of the value of true poetic subjects generally; and there, where I should have had to leave unemployed my power of musical expression, I discovered, also, that I should have had to sacrifice to political speculation the poetic faculty I had acquired, and thus to deny my artistic nature generally.—But it was precisely this that constituted the most cogent motive for obtaining a clear consciousness of the nature of historico-political life as opposed to purely human life, and when, with full knowledge and willingness, I abandoned Frederick, with whom I had approached this political life most nearly, in order to undertake more decidedly and certainly, in what I wanted, Siegfried, I entered upon a new and most decisive period of my artistic and human development, the period of *conscious artistic Willing*, in a perfectly new path, struck out by me with unconscious necessity, a path in which, as an artist and a man, I advanced towards a new world.

I have here described the influence which the fact of my possessing the spirit of music exerted upon the selection of my poetic subjects, and their fresh poetic configuration. The next thing I have to do is to show what reaction my poetic system, thus determined, exerted in its turn upon my musical expression and its form.—This reactionary influence was manifested chiefly in two particulars: in *dramatico-musical form* generally, and in *melody* especially.

While, from the turning point I have described in my artistic tendencies, I was once for all determined by the subject, a subject by the way picked out by the eye of music, I was inevitably

* Namely, in the same volume as this *Communication*.—TRANSLATOR.

compelled, in its configuration, to go on till I gradually arrived at the utter abolition of the *form of opera* as handed down to me. This form was never a definite one, comprehending an entire drama, but rather an arbitrary conglomerate of separate small vocal forms, which, in an entirely accidental succession of airs, duets, trios, etc., with choruses and concerted pieces, as they are termed, really constituted its essence. In the poetic moulding of my subjects, I could no longer possibly attach any value to the appropriate filling up of these ready-made forms; my sole aim was to represent generally the subject of the drama in a manner intelligible to the feelings. In the whole course of the drama, I found no sections or distinctions possible but the acts, in which the place or the time changes, or the scenes, in which the characters do so. It was a natural result of the plastic unity inherent in a mythical subject that in my scenic arrangement all the little details, indispensable to the modern writer of stage-plays for the explanation of complicated historical events, were altogether unnecessary, and the strength of the portrayal could be concentrated in a few important and decisive points. Thus, with fewer scenes, in each of which one decisive phase of mind was to be clearly depicted, I was justified, when carrying out my work, to linger on and exhaust every subject, in a manner forming part of my plan; I was not compelled to be satisfied with allusions, and—for the sake of the external economy of my work—to turn hastily from one allusion to another; I could plainly portray, with all necessary calm, the simple object in its most distant relations, relations to be plainly unfolded to the dramatic understanding. In consequence of the nature of the subject being thus determined, I was not in the remotest degree forced, when sketching out my scenes, to be swayed by considerations for any particular musical form, because the scenes pre-supposed their musical realisation as springing necessarily out of themselves. I felt more and more certain in this respect, and it could not, therefore, ever enter my head to interrupt, in its natural formation, by arbitrary external assumptions, and by the violent insistence of the conventional operatic vocal forms, the musical form growing naturally out of the scenes. Thus it was not by any means on principle, and as a reflecting breaker* of forms, that I proceeded to the destruction of the aria form, the duet form, or any other usual operatic form; but the omission of these forms resulted quite as a matter of course entirely from the nature of the subject, the portrayal of which in a manner intelligible to the feelings, and by the expression necessary to it, was the sole thing about which I cared. The fact of involuntarily knowing the traditional form still influenced me so much in my *Flying Dutchman*, that every person who attentively examines the piece will perceive that the form frequently guided me in the arrangement of my scenes; it was gradually, first with *Tannhäuser*, and then in a more marked degree with *Lohengrin*, that is to say, as I gained a clearer insight into the nature of my subject and the mode of portrayal requisite for it, that I entirely shook off the influence of form, and regulated the form of representation more and more decidedly only by the requirements and the peculiarity of the subject and the situation.

* This character, which they consider themselves bound to attribute to me, haunts the brains of most of the musical critics when they do me the honour of referring to me. Since they never trouble themselves about the *whole*, it is, in the first place, only *details* respecting form which can constitute for them the subject of reflection, and the blame of their having to reflect with regard to music they lay upon me, who advance towards them with reflected music; then again, simply because they have only the *musician* before them, they confound me with certain hair-splitting actual absolute musicians, who—as such—can still make a show of producing works of imagination only by the arbitrary variation and transposition of the form. In their grief at my destroying the musical forms which were the salvation of established custom, they go so far as to regard as a misfortune in store for them any work that may be announced by me, getting so excited that they even actually imagine that my operas, though utterly unknown to the managers, are inundating German theatres. So absurd does fear render people!

(To be continued.)

PRAGUE.—A new romantic opera, *Svatojensky Prondy*, has been produced at the National Theatre. The music, by R. Rozkošny, is praised; the libretto, by Herr Rüffer, is not.

ROYALTY THEATRE.

True to its wayward habits, English opera has unexpectedly appeared at the Royalty, in succession to the entertainment sampled by M. Hervé's *Chilperie*. This time our native muse does not come hand in hand with a nondescript, half Italian, half English. She does worse by trying to conciliate public taste in a form compounded of burlesque without smartness, and opera bouffe without fun. If Mr. R. Reece, the librettist, and Mr. J. E. Mallandaine, the composer of *Paquita*; or, *Love in a Frame*, sought to make their "comic opera" attractive by such means the failure has been most signal. Of puns, good and bad—especially bad—the public know enough; and when a Spanish soldier, "period uncertain," refers to the Alexandra Palace Tontine or the prospects of the Albert Hall, we recognise humour from which familiarity has taken all that is humorous. Yet upon such things Mr. Reece seems to have depended. Of other merit—save the mark!—we can detect none in the libretto of *Paquita*. Its plot, for example, presents but a new combination of well-known characters and situations. There is a high-spirited young lady, who, for the sake of her soldier-love—refuses a "wealthy landowner"; there are mercenary parents, who certainly do one rare thing—look up their child in a haunted chamber, that the ghost might teach obedience; there is a rich suitor, whose money bags are associated with an ugly face; and there is the customary poor gallant, who rejoices in a good figure and a tenor voice. As regards incident, a change of masks at a fete, and some startling appearances in the haunted room, are not only the most important, but the most novel. So much for Mr. Reece's share in *Paquita*. Mr. Mallandaine, on his part, has done little besides suggest Auber and Offenbach in his comic music, and Balfe in that which embodies sentiment. The imitation, however, is occasionally good, a drinking song, with chorus, for example, being a clever reflection of Offenbach. It is not wonderful that the first performance of such a "comic opera" as *Paquita* left much to desire. Few of those engaged had thought it worth while to be perfect in their parts; but the gallery came to the rescue, and, being quite as amusing as Mr. Reece, little perhaps was lost. Miss Augusta Thompson acted and sang with great vigour as *Paquita*, being, indeed, the life and soul of the piece; Mr. Loredan looked well as Pablo the soldier, and M. J. A. Shaw, as the "wealthy landowner," seemed in a chronic state of uncertainty what next to say and do. *Paquita's* parents were represented by Mrs. Johnson and Mr. Atkins; her sister, Luisita, was played acceptably by Miss Fanny Leng; and two sketchy characters, who did nothing in particular, were entrusted to Miss Lizzie Russell and Mr. Oliver Summers. Several encores were demanded during the evening, and the authors had to make their bow when all was over.

MR. SIMS REEVES IN NEWCASTLE.

The great tenor has been singing at Mr. Rea's concerts, and a local paper thus records a portion of his doings:—

"With any other attraction whatever on the programme than the name of the greatest of English tenors, a failure of the evening's entertainment might with the greatest certainty have been predicted, for the night was one of such terrible inclemency as to prevent all but the most determined from leaving their homes. But despite the pouring rain which fell without intermission the whole evening, a crowded and brilliant audience had assembled in the town hall by the hour fixed for the commencement of the concert. The first part of the entertainment was a selection, principally choral, from *Israel in Egypt*. Mr. Sims Reeves was set down for a single solo, 'The enemy said,' his rendering of which has become famous. When Mr. Reeves appeared upon the platform an enthusiastic ovation awaited him, and it was some time before the band could commence with the orchestral introduction to the air. The execution of this solo by the great vocalist has been so often and so highly praised by the critics of the metropolitan press, that it is needless for us to lavish encomiums upon it, and we will only say that Mr. Reeves was in great voice, and that he threw in the marvellous *forte* effect in the last few bars with such spirit as to electrify the audience. Rounds of applause followed the close of the air, and Mr. Reeves at length appeared and bowed his acknowledgments, but declined the honour of an encore."

With regard to another concert, the critic of another journal says:—

"Last night, the town hall presented a very brilliant aspect, the speciality being the second appearance of Mr. Sims Reeves, who was in excellent voice. His songs were 'Adelaide' and 'The Requital.' The latter has not been given for many years past in anything like the style which Mr. Reeves rendered it last night. Nothing has ever been heard in the whole range of vocal display more exquisitely sympathetic and touching than Mr. Reeves' incomparable rendering of this gem of a song. It is superfluous to say that it was encores, and perhaps equally so to mention that it was not repeated."

KIEW.—The Russian operatic company has been, up to the present, very successful.

MR. CIPRIANI POTTER. *

The death of Mr. Cipriani Potter in his eightieth year, on the 26th of September, closes an epoch in musical history. He was the last of a generation of whom even Mendelssohn—prematurely taken from us now nearly a quarter-century since—was too young to have had any personal knowledge. The artistic life of Mr. Potter synchronized with the lives of Spohr and Meyerbeer—taking in, as it were, those of Mendelssohn and Schumann—with those of Rossini, of Auber, of Bishop, and their contemporaries, not to speak of a body of executive artists (instrumentalists especially), most of whom had no predecessors, and some of whom have found no successors. Not only so; he was one of the few who had received the counsels and even won the confidence—so far as that might be possible—of a greater than any of these, Beethoven; as he was among the earliest to estimate at its full value the genius of that great master. Nor through any other single influence has Beethoven been made to penetrate so deeply or to spread so widely in England as through that of Mr. Potter. Had his labours in the cause of music been restricted to the direction and performance of Beethoven's works, in days when our orchestral performers could not or would not grapple with the difficulties their interpretation presented, and when English audiences were even less willing than now to give heed to the utterances of untried prophets, his memory should be held in honour by his countrymen. But he did more than this; he was the most influential English musical teacher of this century; and of that which he more especially taught he was the only teacher when he began to teach it. Harmony, counterpoint, even instrumentation as now understood, had been taught and mastered in the English school—the two first especially—long before the return to and final settlement in England of Mr. Potter; but the principles of "form" in musical composition, the order in which the several "subjects" of a movement should be introduced, the differences with which they should be repeated, the nature of the "episodes" by which they might be relieved—everything, in fact, connected with their "treatment" were, before that epoch, rather felt than understood among English musicians; in either case, neither made clear in precept nor demonstrated in practice. To his last days Mr. Potter's interest in his art remained undiminished, and his judgment unfeebled by that insensibility to new impressions to which we are all liable as years grow upon us. He was the most catholic of musical critics. As Bach was not too occult, so was Auber not too obvious for him. Mr. Potter was a constant attendant at the concerts of the Philharmonic Society, of which he was one of the founders, at the Monday Popular and Crystal Palace Saturday Concerts—indeed, wherever good music well performed was likely to be heard. His absence from our musical places of resort will be not unfelt even by those to whom he was known only by sight. To those whose relations with him were closer, his departure is as yet hard to realise—so full of life, so sympathetic, so clear in judgment, and so happy in the expression of it, seemed he and was he only a few weeks ago.

JOHN HULLAH.

NOTES ON MUSIC AND ART.

For the more just appreciation of one of its favourites, it might be useful to the English public to know with how little success Mr. Charles Hallé has met on his recent appearance as pianist in the Beethoven Concerts, at Bonn. Almost all the German musical papers, with due praise of Mr. Hallé's technical abilities, are unanimous in reflecting upon his cold and academical playing. From the *Neue Zeitschrift für Musik* we translate the following passage about his rendering of Beethoven's Concerto in E flat:—"Mr. Hallé's playing of this wonderful piece surrounded us again with icy coolness. It is certainly highly meritorious of this virtuoso to have made it his task to popularise Beethoven's masterpieces in his new fatherland, England. However, his being acknowledged as a remarkable interpreter of this master would be possible nowhere but in England."

Moscow.—Madame Patti will make her first appearance this year at the Italian Opera on the 4th November. The part she has selected is the heroine in *Dinorah*. She will remain a month, and, on the 6th December, appear at the Italian Opera, St. Petersburg, in, most probably, *Romeo e Julietta*.

FRANKFURT-ON-THE-MAINE.—Mdlle. Antonia Labitzky, soubrette at the Theatre here, and sister of the Carlsbad conductor, has married a rich banker, by name, Herr Kohnspeier. She retires from the stage.

* From the *Academy*—Oct 15.

OPERA IN ROME.

The only musical attractions offered at present in the Eternal City, are the second-rate performances at the Apollo Theatre, where *Traviata* alternates with *Masaniello*. The spirited tenor Mazzaleni taking the principal character in the latter work, and winning the usual encore for the *barcarolle*. In order to allow time for the new and pretty ballet *Ginditta*, which is performed on the same night, Auber's fine opera is given in a very fragmentary condition. The whole of the first act is omitted, and some of the music of the second. After the fourth act the ballet is performed, breaking unpleasantly into the continuity of the lyric work, while the eruption of Mount Vesuvius is not represented "owing to mechanical difficulties." In *Traviata*, the chief success is won by a young and handsome tenor, who must one day make his mark. It is said that the management will produce, during the season, a new opera by Libani, who, some years ago, wrote a work called *Gulnara*, for the Pagliano Theatre, Florence.

The Apollo theatre has an admirable orchestra, and the conductor produces with it some effects I have not heard elsewhere. The familiar *Masaniello* overture is rendered by this able band of musicians with a brilliancy and dash that give quite a new meaning to the rather hackneyed phrases. In *Traviata*, the only encore is that awarded to the orchestral symphony for stringed instruments, which precedes the last act. The way in which this *morceau* is rendered shows how carefully the conductor has trained his willing and able associates.

The attendance at the Apollo is not very large, despite the careful performances of the orchestra, and the good chorus singing. With the exception of Mazzaleni, the solo singers are unknown outside of Italy; nor do they appear to be held in the highest estimation there. The troupe have in rehearsal the *Guarany* of Carlo Gomez, which has met with success, both at Milan and Florence, and which will be brought out under the personal superintendence of the composer, a young Brazilian of decided promise.

The Valle Theatre is open with a dramatic company; and Pulcinella is playing his antics at the Valetta and the *Metastasio*. Every night the Royal band plays in the Piazza Colonna; but there is no longer any afternoon music on the Pincian Hill, as in Papal days of yore.

TROVATOR.

Rome, October 20, 1871.

GAIETY THEATRE.

Remembering that seven years have elapsed since *La Belle Hélène* was first brought out in Paris, it is somewhat curious to find associated with the appearance of the title in the Gaiety programme an intimation that this extravaganza is now being performed for the first time in London. Much of the music is, of course, familiar to the public; but there is no doubt the entire libretto, in which MM. Meilhac and Halévy have so mercilessly quizzed the gravest personages known in classic history, would be a novelty to many who could recite off-hand the story of *La Grande Duchesse*. The statement of the bills must be, however, so far qualified as to apply more particularly to the present version furnished by Mr. Charles Kenney, who has improved upon those hazardous jokes of the Parisian dramatists, and who has a claim to be complimented on the smoothness of his versification. Two years before the frailty of Helen was so saucily illustrated by Mdlle. Schneider at the St. James's, Mr. F. C. Burnand had translated the piece for the Adelphi, and although the actors of that establishment found themselves inconvenienced by having to discharge the duties of vocalists, a tolerably long run was obtained. Excellently suited to the Gaiety company, *La Belle Hélène* now appears to better advantage; and with a good band, led by Herr Meyer Lütz, the sparkling music of Offenbach receives justice. Miss Julia Matthews, whose ability and vivacity have qualified her for parts of this kind, sings and acts with spirit as Helen. Miss Constance Loseby, who distinguishes herself as Paris, gains plaudits for the manner in which her portion of the music is executed, and commands a well-merited encore for her rendering of that song in the first act which tells the story of the apple of discord. Miss Annie Tremaine figures as a lively Orestes. Mr. J. D. Stoyke gives Calchas all the benefit of his deep voice and broad humour; and a fantastic ballet in the last scene, with the Payne family as the principle dancers, adds to the attractiveness of a performance which is vividly illustrative of Paris in more senses than one.

OUR CONTEMPORARIES.

"MUSICAL EVENINGS."

Noticing the series of concerts which began under the above title in St. George's Hall, last Wednesday, the *Standard* observes:—

"The announcement that Mr. Henry Holmes, our best English violinist, and his talented *confrères*, Messrs. Folkes, Burnett, and Pezze, will commence their delightful musical winter evenings in St. George's Hall on the 25th of this month, instead of deferring them as hitherto till after Christmas, is a sign that the taste for the fine class of musical works, known under the general title of chamber music, is on the increase, and that the appeal which has been made to the public for support has been responded to in a satisfactory manner. The perfect way in which Mr. Henry Holmes and his coadjutors have presented the most abstruse works of Beethoven, Schubert, and Spohr (besides the well-known quartets of Mozart, Haydn, and Mendelssohn), has had a great deal to do with the favourable reception accorded them at these musical winter evenings; and it is only just to acknowledge the services the executants have rendered the musical art. Mr. H. Holmes and Signor Pezze are *virtuosi* of the first rank, but on no occasion during the four seasons of their chamber concerts have they attempted to display the command they possess over their respective instruments in any *ad captandum* solos, but have been content to sink their own individuality in the task of realising an *ensemble* worthy the masterpieces they brought forward. It is to the artistic feeling thus displayed, added to the skill of the four executants, which has brought the winter evenings into such repute, gained for them the highest patronage in the land, and is yearly adding to their popularity."

THE "ORATORIO CONCERTS."

Referring to the prospectus issued by the directors of these Concerts, the *Standard* says:—

"Altogether it would be impossible to present a finer collection of sacred works for performance, or one more acceptable to the staunch admirers of everything upon which the seal of public approval has been placed. At the same time the selection does not entitle the directors to claim support as revivalists or propagandists of a more liberal system of opening the libraries of musical art. It shows that they may be trusted as rigid conservators rather than intelligent pioneers. The introduction last season of Dr. Hiller's *Nala and Damayanti*, Sir Julius Benedict's *St. Peter*, and some works not generally performed by the Sacred Harmonic and other societies seemed, to promise a progressive as well as liberal course of action, and justify the attempt to establish a new institution. This season we miss from the programme the novelties of last, search in vain for the titles of new works, and find nothing except Bach's *Passion Music* and Handel's *Jephtha* to distinguish it from those older institutions. If the directors have relinquished their first intentions, and desire now only to compete with the sacred societies, their programme is skilfully chosen, but we trust such is not the case, and that they will fulfil their mission in a different way. With the energy and spirit displayed last season, they might easily fill up the void caused by a too rigid conservatism, and favourably account for their *raison d'être*."

ALEXANDRA PALACE.

The *Morning Post* thus reported some recent doings on Muswell Hill:—

"The attention and interest recently excited towards the Alexandra Palace caused a great number of visitors to avail themselves of the privilege offered by the company of visiting the building and grounds on Saturday, many coming from long distances, in defiance of the most unfavourable weather, to see and enjoy for themselves the beauty of the park and its neighbourhood. The park is at present nearly in a state of primitive beauty, very little having been done as yet to enhance that beauty by artificial means; and, notwithstanding the fact that the pitiless downpour of rain prevented the enjoyment of a ramble in the grounds, which many had come especially for, the disappointment was in some degree softened by the sight of such of the prospect from the hill on which the building stands as could be gained through the windows on the several sides. The views of wood, field, and river thus obtained are most splendid and extensive, the neighbouring villages are so thickly surrounded with trees in all the many shades of autumn that their places cannot at first be distinguished; and there is no sign to show how near or how far the great town lies; the building seems alone, surrounded by beautiful and almost wild scenery, and the sense of isolation and loneliness which the absolutely empty building gives to the mind is strengthened by the situation and surroundings of the place. The visitors, at first scarcely a dozen, woke strange echoes with their footsteps, and marched onward as though they were walking in some enchanted castle, fearing almost to look to the right or to the left. With numbers came courage, and the thunder of the organ completely broke the spell of silence, dullness, and heaviness, which the appearance of the building, and the character of the day, helped to augment. As the day grew nearer three o'clock the visitors came in more frequently and in larger numbers, and the sound of feet and voices prevented the full enjoyment of the tone of Willis's organ, or the admirable performance of Mr. W. H. Thomas, except in some of the less frequented portions of the building where the sound could reach; for, like everything else, the acoustic properties are at present incom-

plete, so that a certain quality of tone is better heard from one point than from another. It was nearly half-past three before the selection from the *Messiah*, promised as an entertainment to those who chose to be present, commenced; and the voices of choir and chief singers told with good effect. The principal singers present were Miss Susanna Cole, Miss Banks, Miss Lucy Franklin, Mr. E. Lloyd (in the place of Mr. Vernon Rigby, originally announced), and Mr. Lewis Thomas. The performance was accompanied on the organ by Mr. W. H. Thomas, and conducted by Mr. Glenn Wesley, his choir forming the chorus. It is unnecessary to enter into details with regard to the execution of the music; it is only needful to record the fact that every piece was most enthusiastically received and thoroughly enjoyed. There were more than 2,000 people present, and everything seemed to pass off satisfactorily, although there was not a single official to be seen except the porter at the lodge, and even he, driven in probably by stress of weather and flood of people, quietly yielded to circumstances and retired. If it was the intention of the company to demonstrate on this occasion, by a policy of non-intervention, the capability of the British sight-seer to provide for his own amusement without being officialised, and to prove how well he can behave himself when left alone, the experiment must have been most satisfactory in every respect."

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Festival Choral Society did wisely in selecting *Elijah* for the opening concert of their twelfth season, as Mendelssohn's masterpiece must always possess a special attraction for the inhabitants of the town that first had the honour of presenting such a glorious work to the public; and there seems, indeed, to be a sort of halo thrown over the oratorio when listening to it within the walls, where, twenty-five years since, its manifold beauties were first revealed. But, while giving due credit to the enterprising residents of the "metropolis of the midlands" for their supposed appreciation of the greatest of composers of modern days, may it be asked why the bust of one whom they profess to honour so highly is suffered to remain,—or, to put the question stronger,—why was it ever allowed to be placed in the darkest spot of a very dark staircase, where it is (under certain conditions not altogether unknown to this smoky place) almost invisible, while at all times its very existence must be completely unknown except to those who happen to make use of that one particular entrance. True, the Town Hall is used for a variety of purposes—for political gatherings (when there is anything but a "concourse of sweet sounds"), for iron-masters' meetings, for Mayor's *conversations*, for balls, for bazaars, for flower shows; but what are all these compared to the great Triennial Festivals, at the most memorable of which Mendelssohn himself first directed that marvellous composition which so rapidly and so worthily has taken its place by the side of the *Messiah*? What is it that has given Birmingham so prominent a position in the world of musical art? the production of *Elijah*; and by way of comment upon this proud distinction, the bust of Mendelssohn is thrust into an obscure corner, where it remains unseen save by the few who may chance to notice it as they brush hurriedly past, and to the majority as utterly unknown as if it were placed in far-off Timbuctoo. Oddly enough the Birmingham people make no sort of protest against this unseemly state of thing; but this need not prevent me from lifting my voice and recording my protest against such disrespect to the memory of him whom they of all others should most delight to honour. Of the performance on this occasion, I may say that I have heard better in many respects. True, Mr. Stockley honestly did his duty as conductor; true, the choruses for the greater part were well sung, although an absence of light and shade occasionally left something to be desired; true, the applause was frequent (if not at all times discriminating); true, that Madame Rudersdorff sang with her accustomed fervency and earnestness; true, that Mr. Arthur Byron did what in him lay for the tenor music; true, that Mr. Drasill was throughout conscientious, pains-taking, and effective, in the contralto part; and that Mr. Whitney, although evidently labouring under hoarseness and general indisposition, created a favourable impression by his dignified reading of the part of the Prophet. But no less true was it that, one and all these conditions were accompanied (literally) by a drawback in the shape of the band which played with even more than its usual coarseness and unsteadiness. So long as this important element remains unreformed, so long will the oratorio performances of the Festival Choral Society be far removed from perfection. The Hall was crowded in every part, despite the rain which had set in from early morn to dewy (very dewy) eve.

BREAKFAST.—EPPE'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Eppe has provided our breakfast-tables with a delicately flavoured beverage which may save us many heavy doctor's bills." Each packet is labelled: JAMES EPPE & CO., Homeopathic Chemists, London. Also makers of Eppe's Cacaoine, a very thin evening beverage.

THE PAREPA-ROSA COMPANY.

The following spirited account of English opera generally, and the enterprise of Madame Parepa-Rosa particularly, in America, is taken from the *New York Herald*. The article is *apropos* of the first performance of the Parepa-Rosa troop since their return to the "Empire City":—

"There was a gathering of all that was choice in fashion, art, and literature, at the Academy last night. Dress circle, parquet, and boxes were resplendent in the gay toilets of the ladies, dotted by the gentlemen's sombre black suit of the 'claw-hammer' pattern. Nearly every lyric artist of note in the city was there, and coteries of managers clustered in the lobbies discussing the merits of the company. Six tenors stood on the steps at the entrance giving opinions of their new rival in tone or recitative. A corporal's guard of basses growled their praise, or the opposite, in the foyer, and stray *primme donne* in the boxes held a caucus during the *entr'acte*. There were also a few spectacled Teutonic conductors lamenting the absence of the music of the future and its exponents. It was a brilliant commencement of the opera season, and the management may feel confident that the public will not be lacking in appreciation of good music this fall. English operas since the Seguin's have had a spasmodic existence in this country. Its first essay at popularity in the Park Theatre was successful, but when the Seguin's relinquished the reins it drooped out of existence. The brilliant season of the Pyne and Harrison troupe forms the next epoch, and was the means of giving it a fair start. Miss Richings, Castle and Campbell were its most noted representatives in later times, until Madame Parepa-Rosa assumed the management. Her first season proved an entire success, owing to the fact that she took especial pains in presenting a first class company with as good surroundings in the stage department as could be procured. Last night she selected Donizetti's sparkling opera, *The Daughter of the Regiment*, as an opening attraction; and although, of course, she, as *prima donna*, monopolised the best of the music, yet she introduced in the other parts new artists. Of these the principal was the tenor, Tom Karl, who comes from Italy with strong endorsements from the *conservatoires*, the public, and the press. There is a good opportunity for a *tenor di grazia* to show what he can do in the role of Tonio, and Mr. Karl availed himself of it with gratifying result. His voice is of light calibre, but the *timbre* possesses a sympathetic quality which in such an air as "Sweetly her smile was beaming" (introduced instead of the ordinary *aria*), was charming. He has also the important quality of facility in executing florid music. At times his voice reminds one of Brignoli, and he seems to have some of the *mezza voce* which is the distinguished feature of that favourite artist. He has also a fine stage presence, and an easy style of acting. The nervousness consequent upon a first appearance had the usual effect of marring many of Mr. Karl's efforts, but he gave sufficient evidence of possessing all the qualities necessary for a tenor in English opera, even if he could not use them always with discretion. The sergeant, Sulpice (Mr. Aynsley Cook), was another new face, and one likely to become a favourite. There is nothing particularly striking in his voice, but it is good, under complete control, and trained in a genuine musical school. As an actor he is irreproachable. His wife, who undertook the small part of the Marchioness, had not much to do, but did that well. The same may be said of Mr. Gustavus Hall. The music of Maria gave Madame Parepa-Rosa's grand voice full scope for display, and she sang it as she does all kinds of music, with a spirit and artistic finish that drew enthusiastic applause even from the cold *habitués* of an operahouse. In the singing lesson scene with the Marquis she gave with effect those pyrotechnic cadenzas with which Jenny Lind used to electrify her hearers. The chorus, numbering over forty, is the best we have ever heard at the Academy, and a positive treat after the howlers from avenue C. The orchestra, also consisting of forty members, was equally good, well balanced, and ably conducted by Carl Rosa. The flute and oboe solos in the opera were very artistically rendered, and the *ensemble* was without a flaw."

(Extract from a private letter.)

"Only few lines in the greatest hurry. You will, I am sure, be glad to hear that the Parepa-Rosa undertaking here is 'going on splendidly,' as they say. We run now two opera companies, one German, with Wachtel, at the Stadttheater, and one English, at the Academy. There are crowded houses at both; and if it continues as it has begun, we shall have a glorious season. I only wish you could hear the English company, as it stands, in London. With all the sneering English opera meets there from every side, I am sure it would do. Mdlle. Doria has made a very successful *début* in the *Bohemian Girl*. On Monday, Vanzini comes out in *Satanella*. You will shortly hear from me again."

Oct. 6, New York.

LEIPZIG.—At the second Gewandhaus concert, the programme included the overture to *La Muette*; Two Marches, by Joachim; and Mozart's Symphony in E flat major. Herr Demunck, from Weimar, played a Concerto, by Haydn, for the violoncello, as well as a piece by Piatini and another by Vieuxtemps. Madame Pechka-Leutner sang the air "Abscheulicher," from *Fidelio*, a song by Herr R. Wagner, and another by Schumann.

THE MAY QUEEN.

The withdrawal of Sir Sterndale Bennett's *Cantata* just previous to the time fixed for its performance at St. James's Theatre, has given a significance to Mr. Henry F. Chorley's protest in the columns of his journal, *The Athenæum*. We, therefore, print it. The manifesto will excite a secondary interest as an improvement upon the well-worn story of the ambitious bellows-blower and his "We played well to-day":—

"Among the new productions announced for the English opera season just commenced is Sir W. Sterndale Bennett's *May Queen*. Regarding this promise, I have a few words to say, as the contriver of the story—yet by neither manager, composer, or publisher in contemplation having been apprised of the plan. Some years ago, however, I had explicitly to state my wishes on the subject both to Sir W. S. Bennett and his publishers—a similar measure having been proposed to, and protested against, by, me. *The May Queen*—solicited from me as a *Cantata*, by the composer, is, so far as I could make it, such a work as I was invited to produce: it was accepted on the conditions under which it was written. So complete a disregard of these—without reference to the author and inventor of the fable, as appears in the advertisement, claims the clearest statement of the case, in the interest of artists, publishers, managers, and those who write stories and words for music.

"That a cantata and an opera are two forms of composition, as utterly differing the one from the other as a narrative poem from a drama, need hardly be insisted on. The law was distinctly laid down in the announcement of a *Cantata* (called a *Serenata*) by two men of historical fame—the one Handel, the other Gay. When their *Acis and Galatea* was announced, the concert bill of the day explicitly declared, 'There shall be no action.' The work was to be narrative and descriptive, not dramatic. Neither the one-eyed 'monster *Polypheus*,' nor the death of *Acis* as crushed by the rock hurled on him by the Cyclops, were otherwise than hideously grotesque when brought into practical view by Mr. Macready's management. The catastrophe, indeed, was evaded, somewhat ridiculously. The stone rather resembled a portmanteau than a Pelion; and the whole spectacle, in spite of a prologue of music, commissioned by Mr. Macready from Mr. T. P. Cooke to supplement Handel (!) and to introduce Mr. Stanfield's exquisite scenery (accompanied with all the sighs and noises of the sea), and in spite of the purity and charm of the voice and style of Miss Clara Novello, who sang the *Galatea* in her best fashion (there was nothing to act), 'died,' and virtually 'made no sign,'—save in the *debit* column of the treasury registers belonging to the theatre.

"To turn from greater persons to smaller ones—from Handel to Sir W. Sterndale Bennett—from Gay to the writer of these lines—I may recall to Sir W. S. Bennett the circumstances under which *The May Queen* was written. Many years ago he did me the honour to apply to me for a text for a *Cantata*, expressing a desire for something like *Acis and Galatea*. It appeared to me not wise to venture on a classical subject, when such a masterwork already existed; and I suggested an English scene as preferable, as for instance, a *May Day* in the time of Queen Elizabeth—Leslie's charming picture (I well recollect) occurring to me at the moment when we were discussing the matter. My idea was adopted. While writing the *Cantata*, the one momentary action which it contains (a blow given within royal precincts) was introduced—borrowed from a scene in Scott's *Fortunes of Nigel*. Such was the origin of *The May Queen*, the first of a few cantatas in all of which the same principles have been more or less carried out. I maintain that these do not change—that a spade remains a spade—that an oratorio cannot be well done in action or danced (they tried the feat in respect to *Israel in Egypt*, during the reign of Lenten abominations, half sacred, half profane, at one of our Royal Theatres); and thus, that a work, considered and composed with a special purpose, cannot be forced into another attitude without distortion, and consequent loss of credit, to those who made it, with a view to its own place and its own functions. The discourtesy with which my expressed wishes have been set aside has nothing to do with the force of the argument, or the state of the case, as questions of Art."

HENRY F. CHORLEY.

BAYREUTH.—Herr R. Wagner's project of waking this place up from its sleep of now nearly one hundred years, by producing his "festival stage-play" *Der Ring der Nibelungen*, has made no inconsiderable progress. One of the summer months of 1873 is fixed on for the performance. The first series of performances will occupy four successive evenings; the second and third series, the next two evenings, respectively. Herr Semper has made clever drawings and plans of the theatre that will have to be erected, while the famous Herr Brandt, of Darmstadt, has undertaken the machinery and decorations. The theatre and stage arrangements are to be ready by the spring of 1872; the erection of the theatre is to be commenced at once. As soon as the stage is completed, the singers and musicians selected by Herr Wagner will meet here to study and rehearse the separate parts of the "festival stage-play" for the space of two months. The number of patrons' tickets, at 300 thalers a ticket, is a thousand; they have been so eagerly bought up that there is no apprehension of any want of funds to carry out the project. First and foremost among the patrons are the Emperor of Germany, the King of Bavaria, and the grand Duke of Saxony.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

FOURTEENTH SEASON, 1871-2.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

The Director begs to announce that the FOURTEENTH SEASON of the MONDAY POPULAR CONCERTS will COMMENCE on MONDAY EVENING, November 13, and that the performances will take place as follows, viz.:—Monday, November 13, 1871; Monday, November, 20; Monday, November 27; Monday, December 4; Monday, December 11; Monday, December 18; Monday, January 8, 1872; Monday, January 15; Monday, January 22; Monday, January 29; Monday, February 5; Monday, February 12; Monday, February 19; Monday, February 26; Monday, March 4; Monday, March 11. Seven Morning Performances will be given on Saturdays, January 27; February, 3, 10, 17, 24; March 2 and 9, 1872.

For the accommodation of those who may desire to occupy the same seats at every performance, the Director will continue to issue subscription tickets, at £5 (transferable), entitling holders to special sofa stalls, selected by themselves, for the whole series of twenty-three concerts, viz.:—16 Monday Evenings, and 7 Saturday Afternoons. Subscription tickets are also issued for the 16 Evening Concerts, at £3 10s.; and for the 7 Morning Concerts, taking place on Saturdays, January 27, February 3, 10, 17, 24, March 2 and 9, at £1 10s.

THREE EXTRA MORNING PERFORMANCES

(Not included in the Subscription) will be given before Christmas,

On SATURDAYS, November 18, 25, and December 2.

MADAME ARABELLA GODDARD is engaged as pianist on Mondays, November 13, 27, and on Saturday, November 25. MR. CHARLES HALLE will appear on Mondays, November 20, December 4, and on Saturdays, November 18, and December 2. MADAME NORMAN-NERUDA will be the violinist on Mondays, November 13, 20, and 27; also on Saturdays, November 18, 25, and December 2. Signor Piatti will hold the post of first violoncello on all occasions. HERR L. RIES that of second violin. HERR STRAUSS and MR. ZERBINI will play viola. SIR JULES BENEDICT, as heretofore, officiating as conductor. MR. SIMS REEVES is engaged to appear on Monday evenings, November 13 and December 18. MADAME SCHUMANN, HERR FAUER, and HERR JOACHIM, will appear after Christmas.

THE FIRST CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, NOVEMBER 13, 1871.

To commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET, in A minor, Op. 29, No. 1, for two violins, viola, and violoncello—MADAME NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI Schubert.
RECIT., "Deeper and deeper still" —MR. SIMS REEVES Handel.
AIR, "Wait her, angels" —MR. SIMS REEVES Handel.
VARIATIONS ON AN ORIGINAL THEME, in C minor, No. 36, for pianoforte alone—MADAME ARABELLA GODDARD Beethoven.

PART II.

SONATA, in F major (No. 9 of Halle's edition), for pianoforte and violin—MADAME ARABELLA GODDARD and MADAME NORMAN-NERUDA Mozart.
SONG, "Dalla sua pace" —MR. SIMS REEVES Mozart.
TRIO, in C minor, for pianoforte, violin, and violoncello—MADAME ARABELLA GODDARD, MADAME NORMAN-NERUDA, and SIGNOR PIATTI Mendelssohn.
CONDUCTOR SIR JULES BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets at Chappell & Co.'s, 50, New Bond Street; Mr. Mitchell's, 33, Old Bond Street; Mr. Oliver's, 39, Old Bond Street; Lamborn Cock & Co.'s, 63, New Bond Street; Keith, Frouse, & Co.'s, 48, Cheapside; Hays', Royal Exchange Buildings; and of Austin, 28, Piccadilly.

MARRIAGE.

On the 11th inst., at the Parish Church of Chesterton, EDWARD SHAW, of the Inner Temple, to MARTHA ELIZABETH, eldest daughter of JOHN L. HOPKINS, Mus. Doc., Wentworth House.

DEATHS.

On October 21, at the residence of his parents, 29, Park Road, Regent's Park, RICHARD, aged 26, eldest son of RICHARD and KEZIA JEFFS, of 244, Regent Street, beloved and regretted by all who knew him.

On the 25th October, at 27, Notting Hill Square, THOMAS BOSEY, Esq., aged 76.

TO CORRESPONDENTS.

JEBBS.—Yes. M. Hrsène Housaye was once manager of the Théâtre Français, when Rachel was in the Company, and the late Mr. Poole (Paul Pry) used to go behind the scenes.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 28, 1871.

M. AND N. ON MUSICAL CRITICISM.

M.—My dear N., what paper is that you hurl down with wrath?

N.—'Tis the *Musical World* of Saturday last, wherein I read nonsense about musical criticism even more wild than the usual nonsense of that sheet.

M.—Be calm, I pray you. The article has been read and approved by me. It is the first step of a going back to the beginnings of criticism.

N.—I see nothing good of necessity in that.

M.—Nor did I expect you to do so. Anger is a famous hoodwink. Are you calmer now?

N.—Yes.

M.—Then it may be worth my while to speak. There is no action more natural, under certain conditions, than a return to the first principles of things. Do you remember the potatoe plague of 1847?

N.—I am not a boy.

M.—Pardon;—your temper, at least, is youthful. Then you know, of course, that some folks went to the wild tuber of South America for a healthy stock?

N.—Yes; and the produce went into pig-troughs.

M.—I merely show a step taken; such a step as that which brought vaccine matter direct from the cow during the late plague of small-pox.

N.—But you have to prove that first principles are best. I hold that they are not. Everything in its beginning is crude, and becomes fit for its place only after shaping. You were at Ventnor a few weeks back, and strolled on its shingly beach.

M.—Don't tell me that. I am now facing a London window, and a London fog.

N.—You would rather do so, I imagine, than walk on the acute angles of primitive pebbles, and spoil your boots. All nature is against your theory, my good M.

M.—Then I presume fruit is at its best when rotten. But shall we leave the realm of nature for that of art?

N.—Willingly; if you find yourself ill at ease in a place of your own choosing. Am I to understand that you would prefer a musical critic passionless as Justice, and hard as Truth, to the present outgrowth of the compromise upon which all society rests?

M.—There must be two parties to a compromise; and on one side you have placed Justice and Truth. Fill up the blank.

N.—On the other side are Injustice and Untruth.

M.—Can Light have fellowship with Darkness? Can there be a pact between Good and Evil?

N.—Can! my dear M.—there is, and must be. You are a proof of it; so are we all. A sternly virtuous man, unable to wink at evil, would be sent to Coventry or to Heaven within a month.

M.—Go on. I follow.

N.—I will go on. Justice and Truth are beautiful things; but the injustice which is called Mercy, and the untruth which can pretend ignorance of faults, are more beautiful still. What says your favourite St. Paul:—"For a just man will none die, but peradventure, for a good man some would even dare to die." A just and truth-telling musical critic would be, within his limits, at war with the whole force of society, and, as a public nuisance, would very soon be stamped out. I have no dislike to abstract theories, as such. Like agreeable day-dreams, they help to pass many an otherwise dreary time. But to attempt carrying them out in this tangled society of ours would be as absurd as for an angel to think of walking down Fleet Street, on a November day, without getting his robes soiled. We must all yield something, my dear M., if the world is to jog along. In the resolution of forces each separate force is partly neutralised, but each helps towards the resultant. Then, for the sake of common sense, let me hear no more of perfect justice and truth in the form of a critic. The thing cannot be; and he who says otherwise is a vague, unpractical dreamer.

M.—Have a cigar.

N.—I want no sedative. Depend upon it, the average musical criticism of our day, however faulty in the abstract, is best suited to the time. So far I go with Pope, and declare, "Whatever is, is right."

M.—Is that your case?

N.—Not all of it; but more than you can answer.

M.—I do not intend an answer. I accept the compromise you picture with such force, and admit its binding power.

N.—Why did you not say so earlier, and prevent a waste of words?

M.—Simply because your eloquence played into my hands. It is the vicious party—I use the term without offence—which has lately shown a desire to tear up the bond. Critics are told that they must never speak the truth, when truth is unpleasant, and that they must do the duty, if not take the pay, of hiring admirers. Under such conditions what is their obvious course?

N.—Suppose I dispute the conditions?

M.—Don't. Admit them for the sake of argument.

N.—Their plain course is to go on unmoved by clamour.

M.—Which assumes the very theoretical perfection you just now said it was folly to count upon. Critics are men; and, in this case, human weakness is their strength. It leads to the remembrance that judgment should be just. "We must all yield something," my dear N.; and those must yield most who are on the side of imperfection. So, if the threatened critics threaten in return, I, for one, rejoice at a probable gain to truth. Meanwhile, tell your friends to be merciful that they may obtain mercy. Now have a cigar.

N.—Thanks.

T. E.

ISLINGTON.—Mrs. John Macfarren gave the first of a series of concerts of pianoforte and vocal music on Thursday, Oct. 12. Miss Annie Sinclair, Miss Josephine Williams, Miss Marion Severn, and Signor Bellini were the vocalists. Mr. Walter Macfarren officiated as conductor. Miss Sinclair and Signor Bellini gave with great effect the buffo duet from *L'Elisir d'Amore*. Miss J. Williams sang a charming little ballad of her own, "The wild rose bud," and Miss Sinclair and Miss Severn, by their animated performance of Macfarren's duet "Two merry Gipsies," elicited much applause. Mrs. John Macfarren played Beethoven's sonata in D, Weber's "Invitation," a fantasia of Prudent, and, associated with Mr. Walter Macfarren, Mendel-sohn's *concertante* for two pianists in B flat. She was warmly received throughout the evening.

PRINCE GEORGE GALITZIN is in America, with a company of singers, to perform Russian operas.

OCCASIONAL NOTES.

WEBER'S FIRST OPERA.—On the 12th October, 1800, that is, seventy-one years ago, Carl Maria von Weber's first opera, *Das stumme Waldmädchen*, was produced at Chemnitz. The book was by the Baron von Steinsberg. The manager, Herr Stenz thus announced the work in the bills:—"Das stumme Waldmädchen, a romantic-comic opera in two acts, by the Baron von Steinsberg, set to music, and dedicated with the profoundest respect to her Electoral Highness, Amalie Auguste, reigning Electress of Saxony, by Carl Maria Baron von Weber, aged 13, a pupil of Haydn." It must be observed that the master was not Joseph, but his brother, Michael Haydn of Salzburg, and that Weber was very nearly fourteen. In Chemnitz, where the young composer attended the performance with his father, the opera was extraordinarily successful. It was less so in Freiberg, where it was produced, on the 24th November of the same year, under the simple title of *Das Waldmädchen*. It eventually excited a paper war in the *Freiberger Nachrichten* with Herr Siegert, the town-musician. Even Herr Fischer, the Cantor, entered the lists against Weber. The latter was designated by Herr Fischer "a stuck-up urchin" and duly reprimanded. He was not wanting in sharp answers, written, of course, by his father. While in Chemnitz, the boy was always a welcome guest of Herr Dobzitz and Herr Kunstmann, tradesmen of the place; he played a great deal, too, with the musical-director of the theatre, Herr Nitzsche. His friends and patrons little thought, any more than did his enemies, that he would one day be a great German composer and Royal chapelmaster at Dresden, and that a monument would be erected to his memory.—*Dresden Paper*.

EVERY one was curious to see how *Erostrate* would be reviewed in the *Débats*, the composer, M. Reyer, being the musical critic of that journal. He begins by assuring us that he never expected his opera to run more than three nights, and that he was mistaken, as it was only performed twice. *Erostrate* burned the Temple of Ephesus in order to leave a name to posterity; and when M. Reyer declares that his music will never be forgotten, because people talking of bad operas will think of *Erostrate*, it is clear that he shares one of the peculiarities of his hero. The unfortunate composer gives us, however, one or two causes which conduced to failure. "What aided it to succeed in the Duchy," writes M. Reyer, "was the falling of the Temple of Ephesus at the final tableau. In Paris this tableau was suppressed for the sake of economy. I do not deny that I consented to this suppression; but when the audience heard Scopas sing—

'Autour du temple qui s'écroule
Entends-tu les cris de la foule?'

they thought they were going to see the temple, and were greatly disappointed at not seeing it." Not only has M. Reyers' reputation suffered by the meanness of the manager in not introducing a falling temple, but his music had the misfortune to be dedicated to the Queen of Prussia. "I must humbly avow," apologizes M. Reyer, "that at the time the opera was written I had no conception that the Queen Augusta concealed under an amiable and benevolent appearance the most sanguinary instincts. I allowed myself to be taken in like many others by gracious words, and accepted a Prussian decoration sent to me through the Prussian composer Meyerbeer, author of the *Huguenots* and *Robert le Diable*, still played by the Opera." After this malicious little allusion, M. Reyer deals very pleasantly with the attack of Mlle. Hi-ion on M. Jouvin. Directly he heard of the assault, he says he immediately drove to the house of the cantatrice, and the first thing he saw lying on her piano was an elegantly bound little volume, entitled "Manuel de la Bienséance et de la Civilité; ou, l'Art de se conduire dans le Monde." The difficulty arose, he adds, from the misconception of a Greek word—Aphrodite; very pardonable in a young lady.

LETTERS from Hesse-Darmstadt (Oct. 23rd), informs us that the theatre is completely destroyed, the outer walls and the stone staircase alone remaining. The decorations are burnt to ashes. The library has been saved. The fire probably originated at the lighting of the lamps in the proscenium. One of the persons engaged in lighting the theatre is missing, and it is supposed he has been burnt.

CRYSTAL PALACE CONCERTS.—Among the principal features in the programme of to day's concert are the *Overture, Scherzo, and Finale*, in A minor, of Schumann, and Mr. Arthur A. Sullivan's new music to the *Merchant of Venice*.

WE have received a piece of music thus entitled:—"The 'Four Cycles,' words and music by Eleanor Knights Simons, amanuensis of the musical works of Henri Gardini Cole, and sole amanuensis of his Manual of Instruction (certificate stamped and witnessed)" What can this mean?

MADAME VIARDOT having taken up her permanent residence in Paris, the *Ménestrel* thus chuckles:—

"Madame Viardot, abandonnant sa ville de Bade pour reprendre possession de son ancienne habitation de la rue de Douai, n'est ce pas là une vraie conquête faite par la France sur l'Allemagne musicale?"

No doubt; and we would suggest to *La France* the policy of taking all her revenge out in the same way.

RUMOUR says that Victorien Sardou's spectacle, entitled *Le Roi Carotte*, is to be brought out in the most magnificent manner; that £16,000 has been laid out in scenery and dresses, and that the resurrection of Pompeii has cost £2,000. The manager of the Gaité is evidently determined not to sacrifice the prose or verse of M. Sardou, as the manager of the Opéra sacrificed M. Meyer's music, to economy in scenic effect. By the way, Mdlle. Hisson is to fill the principal rôle in the spectacle, and Mdlle. Theresa and forty clowns are also engaged.

THE Paris Opera recently produced for the first time in Paris M. Meyer's *Erostratus*, which was played ten years ago at Baden-Baden, under the superintendence of the late M. Berlioz—like M. Meyer an apostle of the anti-Italian school of music. At Baden, Madame Sass and M. Michot played the principal parts, and did much to give an ephemeral reputation to a dull work. As played here, in the present crippled state of the Opera, *Erostratus* was a failure, notwithstanding the subject, which may make it run for a few nights. The heroine, who prompted the hero to burn Diana's temple, may remind the auditors of the modern *petroleuse*. But the sentence of oblivion to which *Erostratus* was condemned by his judges, and which his memory has evaded through countless ages, must, so far as regards M. Meyer's opera, be regarded as confirmed.

HERR JOHANN STRAUSS, director of the Imperial Court balls at Vienna, has composed three manuscript compositions for the foreigners' ball at Liverpool, to be given next month. M. Kœneman, director of the Baden-Baden orchestra, has also presented one, to be produced on the occasion, to M. Stœck and the managing committee, introducing imitations of the songs of the cuckoo and nightingale.

PROVINCIAL.

EDINBURGH.—We read as thus in the *Evening Courant* of the 17th inst.:

"Mr. Kennedy appeared last night in the Music Hall in the first of three popular entertainments on the 'Songs of Scotland.' A large audience assembled to welcome the best of living interpreters of our national songs. It has been Mr. Kennedy's custom hitherto to undertake single-handed the amusement of his audience, but last night, for the first time, he introduced his two sons and two daughters to an Edinburgh audience. It is somewhat singular that the four voices should represent the four principal parts in music. Miss Helen Kennedy has a sweet soprano voice, which she uses very skillfully; while Miss Marjory Kennedy is possessed of a contralto voice of great power, and over which she seems to have a thorough command. Mr. David Kennedy has a clear tenor voice of good compass, and with a little more confidence he will be able to make it tell with even greater effect than last night. Mr. James Kennedy has a rich baritone, and he sang, as indeed did the entire quartet, with great care, in a very artistic way. The programme comprised 'The Clond-cap't towers' (Stevens), 'Blow Gentle Gales' (Sir H. R. Bishop), the 'Stammerers' (Harrington)—and a duet, 'Albion, on thy fertile plains' (Braham), sung by Messrs. James and David Kennedy. The rendering of the glees excited a perfect *furor*, and on two occasions a re-demand was acceded to. Altogether, a most enjoyable evening was spent.

GREAT MALVERN.—A correspondent from this town writes as follows:—

"Mr. and Mrs. R. Blagrove gave the last of their *soirées* in Mr. Haynes' music-room, on Tuesday last, with the valuable assistance of Mr. and Mrs. Haynes as vocalists. Owing to the inclemency of the weather, the audience was not so numerous as otherwise would have been the case, but the performance afforded much gratification.—The meetings of the Harmonic Union under the urbane presidency of Admiral Wink, of the North, have been resumed at the North Malvern Hotel, with unusual *celat*. Mr. Home, the famous spiritualist, is here, and, it is hoped, by the interest of Mr. Martin Lucy, one of its most distinguished members, may be induced to join the already powerfully represented Union."

IPSWICH.—The *Ipswich Journal* speaks thus of the concert given by Mrs. John Macfarren and party, on Tuesday, October 10:—

"The Hall was crowded and the concert was heartily enjoyed. Mrs. John Macfarren was the solo pianist, and the skill with which she executed selections from Weber, Beethoven, Handel, Brissac, &c., was truly admirable; brilliant, masterly, yet delicate in every point. 'The Harmonious Blacksmith,' that *pons asinorum* of musical pretenders, was given with a graceful ease and perfection of touch, that nearly roused an unmusical audience. The Scottish Fantasia did arouse the enthusiasm of the audience to encore-pitch, and was eagerly re-demanded. Miss Sinclair has a clear brilliant voice, thoroughly cultivated style, and perfect phrasing. Her rendering of Macfarren's beautiful song, 'The beating of my own heart,' was so good as to bring a recall from the audience. Miss Marion Severn is dramatic in style, and sings with fine effect wherever the subject is at all emotional. The singing of Signor Bellini was most finished. Mr. Wallace Wells is a cultivated singer, and was heartily applauded. The concert was in every way a success, and the Hall was filled to the furthest corner."

NEWCASTLE-ON-TYNE.—A local paper thus notices *Elijah*, as recently performed at Mr. Rea's orchestral concerts:—

"Last night, the last great work of Mendelssohn—his sublime *Elijah*—was given in the new Town Hall, before a numerous and keenly appreciative assembly. For the proper interpretation of such a grand production Mr. Rea was thoroughly well prepared, as he commanded the services of his unequalled instrumental corps of fifty performers, his choral union numbering one hundred and fifty voices, and a party of solo vocalists of high rank in their profession. The principal artists were Madame Rudersdorff, soprano; Mdle. Drasil, contralto; Mr. Arthur Byron, tenor; and Mr. Whitney, bass. These were ably seconded by Miss Blanche Reeves, Miss Leybourne, Mrs. Hopper, and Messrs. Vinycomb and Ainsworth. With such talent, it may readily be believed that the proper effect was realised. Madame Rudersdorff has long been celebrated for her impassioned rendering of the dramatic music of the widow, and last night it would have been difficult to detect any falling off. Her duologues with *Elijah* were given with a degree of pathetic expression and intensity of feeling that fairly spoke to the hearts of all. Mdle. Drasil was perfectly at home in the music of Jezebel, and she was especially successful in 'O rest in the Lord'—the execution of which so gratified the audience that an encore was demanded, and ultimately complied with. Mr. Byron's expressive vocalization was displayed throughout to advantage, and Mr. Whitney faithfully complied with the very exacting requirements of the music set down for the Prophet. Mr. Rea's choir was never heard to greater advantage than in the choruses. The points of attack were in nearly all cases firm and vigorous, and the great choruses of the Baalites were given with wonderful effect."

BEDFORD.—We take the following from a local paper:—

"On Thursday evening Mr. P. H. Diemer, the conductor of the Bedford Amateur Musical Society, gave a concert at the Assembly Rooms. The staff of artists engaged for this occasion comprised Miss Sophie Ferrari, Mr. Frank Holmes, Mr. F. Folkes, Mr. T. Watson, Mr. Burnett, Mr. Gough, Mr. Castell, and Mr. P. H. Diemer. The first part opened with Sir W. S. Bennett's *Andante grazioso*, from Sestett, Op. 8, for pianoforte, two violins, viola, violoncello, and double bass. The *Andante* is the best specimen in the work of its distinguished composer's style, which is characterised by a tenderness and refinement of feeling expressed in the most artistic manner. The execution of this selection was such as to render it perhaps the most successful part of the concert. Next came the song 'O mistress mine' (A. S. Sullivan), well rendered by Mr. F. Holmes, and well received by the audience. Haydn's quartett, No. 77, in G, for two violins, viola, and violoncello, followed, and was beautifully played. 'Una voce,' was most brilliantly rendered by Miss S. Ferrari, the embellishments being given in the most artistic manner. Next in order came Mendelssohn's *Rondo brillante* in B minor, Op. 22, for pianoforte and string accompaniments. The exceptionally brilliant manner in which Mr. Diemer performed this most difficult selection was fully appreciated. 'La ci darem' brought the first part of the concert

to a close. The second part commenced with the first movement from Beethoven's first pianoforte concerto in C, Op. 15, with accompaniments for two violins, viola, violoncello, and double bass. Miss S. Ferrari then sang Mr. A. S. Sullivan's 'Maiden's Story' with great taste, and was deservedly encored; as was also Mr. F. Folkes' violin solo, 'Berceuse.' Mr. F. Holmes, gave the 'The Sea,' and Mr. Diemer two of his own sketches for the pianoforte, respectively termed 'Absence' and 'Return,' after which Miss S. Ferrari sang in a very natural, feeling, and unaffected style Weberlin's song, 'Le Reveil.' This young lady, who is a finished vocalist of the true Italian school, has a distinguished future before her. The concert terminated with Mozart's grand quartett in G minor, for pianoforte, violin, viola, and violoncello.

LIVERPOOL.—The eighth subscription concert of the Liverpool Philharmonic Society had the following highly-attractive programme:—

"Part I.—Overture, 'Ruy Blas' (Mendelssohn). Aria, 'Ah! si ben mio,' *Travatore* (Verdi)—Mr. Bentham. Part Song, 'Sweet Vesper hymn' (Henry Smart). Scene, 'Mi tradi,' Don Giovanni (Mozart)—Madame Colombo. Concerto Pianoforte, in G minor (Mendelssohn)—Madlle Carreno. Aria, 'Sorge infausta,' Orlando (Handel)—Signor Agnesi. Part Song, 'The Cuckoo' (Macfarren). Duet 'Pronta io son,' Don Pasquale (Donizetti)—Madame Colombo and Signor Agnesi. Part II.—Pastoral Symphony (Beethoven). Melodia, Valzer, 'Non so perche' (Tito Mattei)—Madame Colombo. Aria, 'Alma soave,' Maria de Rohan (Donizetti)—Mr. Bentham. Solo Pianoforte, 'Polonaise,' in A flat (Chopin)—Mdlle. Carreno. Chorus, 'Oh! handmaids of Irene,' Irene (Gounod). Aria, 'O tu Palermo,' I Vespri Siciliani (Verdi)—Signor Agnesi. Chorus, 'Trumpet blow,' Irene (Gounod). Overture, 'Le Dieu et la Bayadere' (Auber)."

Sir Julius Benedict conducted.

THE Mercury, in its notice of a recent Philharmonic Concert, thus criticises Mr. Cowen's symphony in C minor:—

"Of late years symphonic writing has been too much neglected by men of note, and, therefore, the addition of such a work as that conducted by the composer last evening is welcome, not only because of its intrinsic excellence, but also on account of the rarity of new productions of that class. The symphony, as a whole, is made up of unquestionably original material, and throughout there is shown an intimate knowledge and perfect grasp of striking orchestral effects. As a fact, there is not a dull bar from first to last, and in more than one instance Mr. Cowen displays all the maturity and grasp of the old masters. Considerable ingenuity is shown in the opening movement, containing a happily-written *tango*, with a charming under-current of melody, and an *allegro di molto*, with a 'second subject' of singular beauty, followed by modulations of the most striking character. The *scherzo* is brisk and sparkling in the highest degree, but it is in the *allegretto* the greatest wealth of beauty and variety is to be found. Anything more attractive than this movement could scarcely be found, and the many ingenious combinations and striking changes of the principal and subsidiary melodies are sufficient to establish the young composer's genius. So great was the enthusiasm at the close of this movement that its repetition became an absolute necessity. The finale (*allegro con fuoco*) is singularly spirited, and forms a worthy close to an admirable work. The young composer was loudly cheered, and had to make his re-appearance on the platform to receive something like an ovation. Under his certain *baton*, the orchestra played with the utmost taste, precision, and refinement, thereby contributing greatly to the complete success which attended the performance of the Symphony."

VIENNA.—Twelve subscription concerts will be given during the approaching winter by the orchestra of the Imperial Operahouse, with Herr Otto Dessoff as conductor. The dates are the 12th November; the 3rd and the 17th December; the 28th January, 1872; the 23rd February; the 10th and the 24th March. Among the more important works which will be performed, we may mention: Bargei, "Drei Deutsche Tänze" (new); Beethoven, Symphonies, 3, 6, 7, and overture to *Egmont*; Berlioz, "Symphonie fantastique"; Cherubini, overture to *Anacreon*; Esser, "Second Suite"; Rob. Fuchs, Symphony in C minor (new); Grimm, Two Canons in D (new); Liszt "Tasso"; Mendelssohn, "The Hebrides overture," Violin Concerto; Mozart, Symphony in E flat major; Raff "Wald Symphonie" (new); Schubert, Funeral March (scored by Franz Liszt—new); Overture, Interludes, and Ballet-Music to *Rosamunde*; Schumann, Symphony, No. 2, Pianoforte Concerto in A minor; Spohr, Violin Concerto, No. 2; Volkmann, Overture to *Richard III*; Wagner, "Huldigungsmarsch" (new).

CARLSBAD.—During his stay here, the Emperor of Brazil was a regular patron of the concerts. On leaving, his Majesty presented Herr Labitzky, the conductor, with a splendid set of brilliants as a mark of the satisfaction he had derived.

REVIEWS.

Mandel's System of Music. [London: Boosey & Co.]

WITH regard to the design and scope of this somewhat elaborate work the author may speak for himself. After referring to the needless difficulties interposed by the "authors of most treatises on the elements of music," Mr. Mandel goes on to say:—"Warned by the shortcomings I have mentioned, I have made it my endeavour to explain simply and lucidly, the most minute, and, apparently, the most insignificant, details. The gigantic machinery of the Great Eastern itself may be thrown out of gear by a slight defect in the very smallest cog-wheel or a nearly invisible linchpin. Nor have I scrupled to repeat explanations, when I considered repetition necessary. Portions of this first part of my book may appear diffuse, but diffuseness in elementary works is preferable, I think, to obscurity. My object has not been to produce a work distinguished for literary elegance and conciseness, but a treatise so plain and intelligible that a tyro may grasp it, even without the aid of a master." Not to insist on the fact that diffuseness is by no means a synonym for clearness, and that conciseness need not be obscure, we cheerfully bear evidence to the success which Mr. Mandel has achieved. His work is divided into five parts, whereof No. I. discusses "First Principles" with much minuteness. Part II. is devoted to "Practical Hints," and contains a mass of information with regard to such matters as the compass of voices and instruments, transposition, the "full score," and ancient scales and keys. This division of the book is specially valuable. Parts III. and IV. are devoted to lessons in harmony, illustrated by copious examples, and imparted in a style which fully bears out the author's preface remarks. Part V. treats of composition, and will be a boon even to amateurs who never think of putting pen to paper, seeing that it conveys a rich store of information relative to the different musical "forms" and their treatment. To follow Mr. Mandel throughout the course here laid down would take up more of our space than can be spared, and, while refraining from this, we must not be supposed to agree with him on every matter of detail. But, in general terms, it may be said that the work is a comprehensive and valuable addition to its class, while its method and distinctive features make it specially useful to amateur students.

The Collier's Bonny Daughter.—Part-song. Composed by HENRY W. GOODBAN. [London: Metzler & Co.]

A quaint and attractive setting of quaint and attractive verses. Mr. Goodban has happily caught the tone and style of a bygone age, and his music has the genuine old English flavour. The part song is easy enough to be read at sight by average ability.

Cramer's Popular Tutor for the American Organ. [London: Cramer, Wood, & Co.]

THE introduction and increasing popularity of the 'American Organ' (the improved harmonium of our ingenious cousins over the water) have made necessary this little work. It contains a description of the instrument, with sufficient information as to its peculiarities and use, lessons in the rudiments of music, exercises, and easily arranged airs.

Six Marches Performed by the Band of the Garde Republicaine. Arranged as duets for the pianoforte. Composed by TH. DE LAJANTE. [London: Cramer, Wood, & Co.]

Two of these marches are before us; and we must praise them for their pleasant character, as well as recommend them for their adaptedness to general use. Both are easy and effective.

A Fisherman's Story. Song. Composed by ELIZABETH PHILP. [London: Boosey & Co.]

THE fisherman's story is one of shipwreck and death, but the verses embody a happy contrast between storm and calm which gave Miss Philp scope for no little effect. Moderate use has been made of it, however, and the composer's attempts at forcible description are not in the highest degree impressive. Still, the song, like all Miss Philp's effusions, has a certain merit, and will win a degree of public favour. It is written for a contralto voice, and has an unnecessary wide range of twelve notes—A to E.

Autumn Leaflets. Song. Words from *Tinsley's Magazine*; composed by OTTO BOOTH. [London: W. H. Ross.]

THIS song has two movements, one in G minor, embodying the melancholy ideas suggested by the falling leaves of autumn; the other in G major, which gives appropriate expression to thoughts of the the blessed land where reigns perpetual summer. The composer has treated both well. In the minor key his music goes freely, and with decided power, unaccompanied by obvious effort. These, moreover, are the features of the closing movement, though the mode of expression is different, and the theme exactly opposite in character. We opine that Mr. Booth has earned a right to respectful consideration, and we commend his song.

The Flower and the Star. Ballad. Written by J. L. LYONS. Music by W. F. TAYLOR. [London: Cramer, Wood, & Co.]

THE subject of this ballad is the love of a flower for the evening star, and the cruel interference of a broad-leaved fern, which hid the one from the other. Mr. Taylor's music is very simple, and its success must depend largely on the manner of its rendering. The compass of the melody adapts it for almost any voice.

The Curfew Song. Words by LONGFELLOW. Music by CHARLES W. SMITH. [London: Cramer, Wood, & Co.]

Not a few composers have attempted the musical illustration of Longfellow's powerful verses beginning "Solemnly, mournfully, dealing its dole;" and not a few have more or less conspicuously failed. Mr. Smith's effort is at least of average merit; while there are points in it, such as his treatment of the passage, "Dark grow the winnows, and quenched is the fire," &c., which embody very happy thoughts. The interlude is a little stale; but, taking the song as a whole, it deserves commendation. Its key is B flat; compass D to F.

W A I F S.

The Monday Popular Concerts recommence proceedings at St. James's Hall, on the 13th November. Madame Norman-Neruda is to be the leading violinist, Madame Arabella Goddard the pianist, and Mr. Sims Reeves the singer.

The programme of the Crystal Palace Concert of November 4th, the 24th anniversary of Mendelssohn's death (November 4th, 1847, at Leipzig) will be exclusively devoted to the music of that composer, vocal and instrumental, arranged as far as possible in chronological order. Madame Arabella Goddard, pianist on the occasion, is to play the first concerto and one from each of the eight books of *Lieder ohne Worte*. Selections from the early M.S. Symphonies (never before played in public) will be a highly interesting feature of the programme.

The Holborn Theatre has closed.

M. Lafont is at present *en retraite* at Arcachon.

M. Flotow has left Paris for Vienna.

Herr Stephen Heller has arrived in Paris.

The Théâtre Rossini, situated at Passy, has re-opened with M. Laferrière in the *Médecin des Enfants*.

Madame Ristori has appeared in Bucharest as Maria Stuarda, and Pia di Tolomei.

Mr. Arthur Sullivan's sparkling operetta, *Cox and Boz*, still "runs" at the Royal Alhambra Palace.

The "Alexandra Palace," Muswell Hill, was the scene, on Saturday, of a performance of the *Messiah*.

M. Alexander Billet, the well known and highly esteemed Russian pianist, has returned from Paris to London.

Mr. Henry Holmes has resumed his Chamber-Music Concerts, ("Musical Evenings") at the St. George's Hall. This will be the fifth series.

Mr. George Tolhurst's oratorio, *Ruth*, is to be performed in the Lecture Hall, Chatham, on Tuesday, with full band and chorus, the composer conducting.

APPOINTMENT.—Mr. C. E. Manton, Organist and Choirmaster to the Mercers' Company, and late Organist and Choirmaster at St. Paul's, Charlton S. E. (resigned), to be Organist and Choirmaster at Berkeley-Chapel, Mayfair.

Herr Adolf Rutenberg, of Berlin, has lately published a work, entitled *Die Dramatischen Schriftsteller des zweiten Kaiserreichs*, on the position of the drama in France under the Second Empire.

The death is announced from Brussels, of M. Philastre, decorative painter, pupil of Cicéri, and, in conjunction with Cambon, decorator of the Opera, and other theatres.

Charles Mathews concluded the second and last week of a successful engagement at the Arch Street Theatre, Philadelphia, on the evening of the 30th ult.

M. Gounod has composed a new work for the Brighton Musical Festival, the performance of which he will conduct himself. Sir Jules Benedict will also direct the performance of his *St. Peter*.

Sir Michael Costa left the Island of Ischia on the 15th inst. After remaining three days at Naples he was to visit some of the chief towns in Italy prior to going to Berlin, and then return to London.

"I think you will be pleased with my daughter as a pupil," observed a lady to a professor of music; "she has such a nice heavy touch for sacred music."

The Malvern Link Choral Society, announce a concert, in the Lecture Hall, on Tuesday, the 31st inst., in aid of the "Chicago Fund." Mr. Holt is to be conductor.

Messrs. Brewer & Co.'s pianoforte manufactory in Finsbury had a narrow escape from fire on Tuesday week. It adjoins Sir Sidney Waterlow's printing works, which were burned down and destroyed.

A telegraph message received through the Atlantic cable, and dated New York, Oct. 24, informs us that Mr. Sothorn, on his re-appearance in that city has had a most enthusiastic reception.

In addition to this new opera in preparation at the Variétés, M. Offenbach is composing an extravaganza for the Bouffes. M. Mermet, composer of *Jeanne d'Arc*, has written and composed a three-act comic opera.

Mdlle. Schneider has been engaged to give fifteen representations at the Bouffes in St. Petersburg. As the Russian authorities object to the title of *La Grande Duchesse*, M. Offenbach's popular work is to be called *Le Sabre de Mon Père*.

The re-appearance of Miss Charlotte Cushman on the stage, after ten years absence, has excited much interest in New York. Her first performance was at Booth's Theatre, as Queen Katharine, Mr. Creswick playing Cardinal Wolsey.

At the last Liverpool Philharmonic Society's Concert, under the direction of Sir Jules Benedict, the principle artists were, Madame Colombo, Mr. Bentham, and Signor Agnesi. Mdlle. Carreno performed Mendelssohn's pianoforte concerto in G minor.

Mr. Camille Sivori Soutten, son of Madame Soutten, 27, Harley Street, Cavendish Square, and pupil of Mr. O'Connor, principal scenic artist, Haymarket Theatre, has just been elected a member of "Les Beaux Arts" Society, Paris, after a severe competition.

Miss Clara Doria made her *début* as Arline, in the *Bohemian Girl*, at New York, on the 7th inst., in the Academy of Music. All the critics agree she is the best Arline that has appeared in New York for years, showing a voice of rare schooling and unexceptional quality.

Mr. Louis Diehl's new song, *The Mariner*, which has been taken in hand by Signor Foll, meets with great favour in the provinces. The Edinburgh *Daily News* says, "It was deservedly encored," and similar testimony to its merits and success comes to us from Belfast and other towns.

On Friday evening, Doctor White, from Waterford, gave his entertainment, "Legendary Tales and Songs of Nations," in the Workmen's Club, Inverness, with great success. He sang to his own accompaniment on the pianoforte a variety of Irish ballads and songs, which were much appreciated.

Among forthcoming entertainments are *The Tempest*, at the Queen's; a drama, by Mr. Watts Phillips, now in rehearsal, at the Princess's, in which Mr. Phelps and Mr. Webster will have parts; and a version, by Mr. W. S. Gilbert of the libretto of Offenbach's *Brigands*, at the Gaiety.

The musical critic of the *Liberté*, in reviewing *Erostrate*, says that Mdlle. Hisson lent her powerful voice and warmth of expression to the role of Athenais. "We had some few observations to make, however," adds the critic "but, looking at the manner in which the lady punishes journals we feel it prudent to refrain!"

The long-deferred opening of the Odéon has at length taken place. Of the two pieces constituting the programme, the first in verse was *Jean-Marie*, a one-act comedy by M. Theuriet, a simple dramatization of the ballad of "Auld Robin Gray,"—a fact which French critics probably through ignorance of the ballad have ignored.

The Milan *Trovatore* has a notice of a new opera by Signor G. Rossi, called *La Contessa d'Altemberg*, produced at the Teatro di Borgo San Donnino, on the 4th inst. The critic pronounces it "magistral, magnificent, and stupendous, a treasure of melody, and a jewel of instrumentation, worthy to be represented at the first theatres of Italy."

A German Opera Company has been playing at the Bolton Theatre Royal. The pieces performed were *Bekers Story*, and the beautiful *Galathea*, a mythological opera. The artists are Fräulein Cherbee, Fraulein Seidel, Herr Collin, Herr Pfeiffer, &c. It is stated that this troupe has created a *furor* in London. We have no recollection of ever having heard of it before.

Mr. J. Barnett's *Paradise and the Peri*, which was so successfully produced at the last Birmingham Musical Festival, is becoming as popular as *The Ancient Mariner*. Since its first production, *Paradise and the Peri* has been given at Birmingham, and in several of the neighbouring towns, with equally great success. It has also gone the round of the provinces, and is at present in rehearsal by several choral societies. A performance of the work will take place at Worcester.

The *New York Herald* thus notices Miss Clara Doria's first appearance in English opera:—

"The new prima donna—Clara Doria—gained the sympathies of the audience and proved herself an artist in the highest sense of the word. Everything she sang, from beginning to end, was artistic, and showed a voice of unexceptional quality and rare schooling. She is an artist in every sense of the word and the best Arline we have heard for many years."

Italian Operahouses have always presented a fruitful subject of litigation. Her Majesty's Theatre and the Royal Italian Opera are both in Chancery: the former has its suit, *The Earl Dudley v. Gye*, and the latter its appeal in the House of Lords, *Col. Brownlow Knox v. Gye*. M. Bagier, of the Paris Italian Operahouse, has been at law with the proprietors of the Salle Ventadour, who have been compelled to allow him a diminution of rent, on the ground that the police authorities, during the first siege, converted his theatre into an ambulance.—*Athenæum*.

A reaction in favour of music halls has set in in the newspapers, and the magistrates are amusingly attacked, not so much for taking away the licenses, as for having refused them, as a kind of punishment to the proprietors for holding the Lord Chamberlain's ordinary stage play license. It is not our duty to inquire into the cause of these refusals, many reasons might doubtless be found; it is to be hoped that the closing of these places will not only act as a warning to others who have escaped scot-free, but that it will also stop the spread of that debasing class of so-called comic songs, which unquestionably have a baneful influence on those who continually hear them. In a clever little brochure recently published from the pen of Mr. H. O'Neill, the well-known painter, he thus alludes to these places:—

"Why to the music halls should I refer?
Those pandemoniums which minister
To tastes the lowest that to men belong,
By sickly ballad, or by vulgar song;
Which most assuredly achieve success
By aid of Bass, or Barclay, or Guinness.
Though Mario to please some few may chance,
What are his worshippers to those of Vance?
Mark, when the latter issues from the "Cave
Of Harmony," how all the "beery" wave
Their greasy caps, and cheer their voices hoarse
That hero of the vulgar and the coarse!"

It is true, as many of our contemporaries assert, that the public must have amusement, but we can see no reason why it should take this degrading form.—*Musical Standard*.

Some of the Northern educationalists "interviewed" Mr. Forster at the Mayor's Parlour in the Town Hall, Manchester, a week ago, and presented an address to the Minister, recounting certain grievances under which they allege that they will labour if the recently adopted changes in our system of primary instruction are carried into operation. Among other things, they asserted, "That as the third resolution passed on the 20th of March, 1871, relating to music is likely to work much injury to those teachers who have obtained a certificate of merit qualifying them to conduct an elementary school, but who are unable to give instruction on this subject, the teaching of music ought not to be enforced by penal enactment, but ought to be placed on the list of extra subjects." To this Mr. Forster replied as follows:—"I must remind those teachers—many of them very excellent teachers, I have no doubt, (although I do not think I should have been an excellent teacher in one respect, for I should have been perfectly incapable of teaching music myself)—I must remind them that when they entered on the business it was without the knowledge that this 2s. increase would be made on the average attendance, or this 50 per cent. increase on the examination; therefore, they have no right to complain because at the same time there may be a possible loss of a shilling placed to the want of music. Parliament and the public generally, and even the unmusical man himself, will be convinced that it is most desirable music should be taught; and I cannot but believe that in the case that was mentioned, where a thoroughly good master in other respects was not musical, there would be found means, through an assistant master or a pupil teacher, of giving the required teaching, and that managers would not be so foolish as not to hire a good master of that kind, or, much more, to discharge him because he himself is not personally able to take that part." This answer may be deemed fairly satisfactory, inasmuch as it shows a determination on the part of the Government not to retreat from the position they have taken up on the question of popular musical education, while, at the same time, it must be admitted that the opposition raised to the clause proceeded from an utter misapprehension of its probable effects, and that Mr. Forster has hit the mark in his brief explanation. The objections of these gentlemen were in fact, almost as groundless as their strictures upon the new rule by which inspectors will be required to visit schools when they are not expected, and thus to see exactly how things are done, instead of merely making state visits when everything is in special order.—*Choir*,

Mdlle. Adelina Patti has achieved a new success. On Tuesday week at Brussels, she commenced a series of performances in French of the part of Gilda, in *Rigoletto*, and with such brilliant success that she received a perfect ovation. Showers of bouquets and crowns of flowers were thrown to her from the audience, which was extraordinarily large, the hall being crammed. The Association des Artistes Musiciens afterwards gave her a brilliant serenade at the Hotel de Flandre. She will also appear in the character of Valentine in the *Huguenots*, likewise in French; and the public seems very desirous to hear the great artist in Lucia.

MR. HENRY BLAGROVE.—It is with regret that we have to state that the eminent English violinist, Mr. Henry Blagrove, has been for some time past incapacitated from pursuing his profession through severe illness. Several distinguished professors and other gentlemen interested in music, have, under these circumstances, inaugurated a movement for the presentation of a testimonial to Mr. Blagrove, in recognition of the high position he has always held throughout his artistic career. Amongst those who are actively interesting themselves in the furtherance of this excellent scheme, may be mentioned Sir W. Sterndale Bennett, Rev. Sir F. Gore Ouseley, Bart., Sir G. J. Elvey, Dr. Wesley, Mr. J. Hullah, Mr. W. Macfarren, Mr. Cusins, Mr. Waley, Mr. C. Salaman, Mr. A. Chappell, Mr. W. H. Holmes, Mr. A. J. Waterlow, Mr. E. Thurnam, &c.

Writing under date October 2nd, the *New York Clipper* says:—

"The event of the week has been the re-appearance of Charlotte Cushman upon the stage, after an absence of ten years. Although the Cushman fire is not so brilliant as when the great tragedienne last appeared before us, yet there are occasional flashes which carry us back to the olden times, and illumine the theatrical firmament like distant lightning on a midsummer night. Mr. Creswick has supported Miss Cushman."

The funeral of Mr. Harry Sanderson took place Sept. 29th, from the Church of the Messiah, which was crowded with friends, among whom were many eminent professors of musical art. When the coffin had been placed in front of the pulpit, Mr. Brookhouse Bowler sang an air from Mozart's Twelfth Mass, after which the Rev. George H. Hepworth delivered an impressive sermon. Madame de Lusan sang "I know that my Redeemer liveth." Mr. Hepworth then offered a prayer, and Mr. Brookhouse Bowler sang a solo from *St. Paul*. While the audience were viewing the remains, Mr. George W. Morgan played upon the organ the "Dead March" in *Saul*.

When posterity comes to judge the character of the present generation by the existing records of the amusements of the present day it will doubtless confirm Nicholas Hentzer's verdict passed so long ago as the reign of Queen Elizabeth, and will decide that we must have been a people delighting in depressing pleasures, and one that indulged in its propensities with characteristic sadness, and this because the majority of the lighter pieces provided for public entertainment depend in a great measure less upon real wit for their temporary success than upon well-known jokes on passing or local events, that, uttered elsewhere than upon the boards of a theatre, would be received in the usual manner accorded to such things.—*Morning Post*.

The restoration of Gloucester Cathedral is proceeding as fast as the funds will allow, and the intention of the Chapter to commence a third service in the nave, was announced by the Rev. R. Harvey, the Canon in residence, last Sunday week, as follows:—"The choir has recently been re-opened. It has long been painfully felt by those who have the charge of this noble cathedral that it is not doing its full work, and falls very short of that which they have long aimed at, and desired and prayed for. It is always easier to discover and point out defects than to remedy them. Fear of interfering with other congregations, and an earnest desire to show the utmost consideration for their brethren in the ministry, have kept them from using the nave for worship, unless in exceptional cases and for special occasions, and even these have been mostly confined to those days when all other churches were closed. But the time has come when duty to the masses must take precedence of delicacy to any; and, if cathedrals are put on their trial, they must have free course to try their strength, of what sort it is. It has, therefore, been determined, at the commencement of Advent, to have three full services on the Sunday, the evening one being held in the nave of the cathedral, and the nave suitably prepared for its performance. Every pains will be taken to carry out the order of our Chapter so as not to interfere with other congregations and other churches. We shall specially invite those, not so much in our streets and broad places as in the byways and alleys. To welcome such within her walls, to help them to bring an offering of prayer and praise, our cathedral will open wide her doors. It will be our study, as it must be our wish and prayer, that all, from the least to the greatest, may be encouraged and enabled to worship the Lord in the beauty of holiness—to give Him the offerings of an holy worship."

BOLOGNA.—The King of Bavaria has been invited to honour with his presence the performance of Herr R. Wagner's *Lohengrin* at the Teatro Comunale. One would have imagined that King Ludwig had had enough of Herr Wagner's music at Munich. Nothing of the sort! His Majesty has telegraphed to intimate that he accepts with pleasure the invitation. Herr Wagner's detractors assert that the young King has been asked to attend for the purpose of putting a pressure upon public opinion, and obtaining a crowded house on the first night. Herr Wagner's admirers, on the other hand, stigmatise this assertion as a vile calumny devoid of the slightest approach to truth or logic, inasmuch as his Bavarian Majesty may arrive only in time for the second, or the third, performance, when the opponents of Herr Wagner will be able to hiss as lustily as on the first night itself. According to report—as promulgated by Herr Wagner's friends—the artists are enchanted with the music, and delighted at devoting six hours a day to rehearsals, while Signor Mariani, the conductor, has openly declared he shall joyfully do his very utmost to secure the triumph of so "grand a work."—The season will be inaugurated by an Italian version of Auber's *Enfant Prodigue*.

BRUSSELS.—*Les Mousquetaires* has been produced, but with marked unsuccess, at the Théâtre de la Monnaie. The unfortunate tenor, whose name we suppress from motives of compassion, gave anything but satisfaction. Not so Madame Patti, who appeared the Tuesday following as Gilda, in *Rigoletto*. The house was crammed; the recalls were numerous; and the bouquets incessant, without counting the monster wreath offered, in the name of the orchestra, by the conductor, M. Singelee. After the performance, the members of the orchestra, reinforced by those of the Association des Artistes Musiciens, and headed by M. Gevaert, the Director of the Conservatory, proceeded to the Hôtel de Flandre, where Madame Patti had put up, and gave her a serenade. M. Gevaert then thanked her in the name of the members, for kindly consenting to sing at the concert to be given by the Association on the Sunday following, when she was announced for the air from *Le Nozze*; Polacca from *I Puritani*; and scene from the third act of *L'Etoile du Nord*. Apropos of *Rigoletto*, Verdi visited Paris in 1870, and begged Madame Patti to let him hear her sing in the above opera. Of course his wish was gratified. After the performance, during which he indulged in marks of admiration he is not in the habit of lavishing on the artists who sing his music, he rushed round to the stage-door, and sent up to Madame Patti his card, on which he had hastily written: *Alla vera ed unica Gilda complimenti sinceri del suo ammiratore, Giuseppe Verdi*.

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